

THE LAWRENCE GALLERY.

Second Exhibition.

A CATALOGUE

OF

ONE HUNDRED ORIGINAL DRAWINGS

BY

SIR ANT. VANDYKE

AND

REMBRANDT VAN RYN,

COLLECTED BY

SIR THOMAS LAWRENCE,

LATE PRESIDENT OF THE ROYAL ACADEMY.

THIS EXHIBITION IS A PORTION OF HIS SPLENDID COLLECTION OF THE WORKS
OF THE GREAT MASTERS OF THE ITALIAN, GERMAN, DUTCH, FRENCH,
AND FLEMISH SCHOOLS; CONSISTING OF THE CHOICEST
SPECIMENS OF

RAFFAELLE	ANDREA DEL SARTO	THE THREE CARRACCI
M. ANGELO	FRA BARTOLOMEO	CLAUDE
L. DA VINCI	POLIDORE	REMBRANDT
COREGGIO	ZUCCHERO	RUBENS
PARMIGIANO	TITIAN	VANDYCK
P. DEL VAGA	JULIO ROMANO	POUSSIN
PRIMATICCIO	ALBERT DURER	&c. &c.

FORMING TEN EXHIBITIONS, OF WHICH THIS IS THE SECOND.

Admittance to each Exhibition One Shilling,—Catalogue Sixpence.

Tickets of Admission during each Exhibition, Five Shillings.

Tickets to admit at all times during the Nine Exhibitions, One Guinea.

HOURS FROM TEN TILL SIX.

C. RICHARDS, PRINTER, 100, ST. MARTIN'S-LANE, CHARING-CROSS

*Copy of a Letter from Lieutenant-General Sir Herbert
Taylor, Bart. Secretary to His Majesty, &c. &c. &c.*

Windsor Castle, June 10, 1835.

SIR,

I regret that the continued pressure of business has prevented me from acknowledging earlier the receipt of your letter of the 25th ultimo, enclosing a "Catalogue of the First Exhibition of the Lawrence Gallery," and acquainting you that I had the honor to submit them to the KING.

HIS MAJESTY has ordered me to assure you of the satisfaction with which he notices the steps you have taken to render by this Exhibition, accessible to the Public, and available to Artists for the purpose of Study, the valuable and important Collection of Drawings by the Ancient Masters, formed by the late Sir Thomas Lawrence; and, as an encouragement to your undertaking, and with a view to promote one of its most essential objects, HIS MAJESTY has been pleased to order me to send you Fifty Guineas, to be applied to the gratuitous Admission of such Students of the Royal Academy as may be desirous of availing themselves of this facility to the Ten Exhibitions. I have the honor to be, Sir,

Your most obedient humble Servant,

H. TAYLOR.

Samuel Woodburn, Esq.

HIS MAJESTY having been graciously pleased thus to signify to the Proprietors his approval of the steps taken to make known to the Artist, the Amateur and the Public, this matchless Collection of Drawings, and having in a most liberal and spontaneous manner, purchased Fifty of the Guinea Tickets, for the use of the Gentlemen Students of the Royal Academy;

—the Proprietors consider it their duty to endeavour to merit this mark of Royal favour, and accordingly take this opportunity of announcing to the Students, that they are at liberty to make studies of parts of any of the Drawings exhibited (not fac-similes), but as far as may be of use to them in the furtherance of their art.

The Proprietors are highly gratified by the very handsome manner in which the First Exhibition has been noticed by the Press; no less than ten of the most leading journals having spoken in very flattering and scientific terms of it. This circumstance encourages the Proprietors in their idea, that works of Art, truly fine, need only be seen to be duly esteemed; and has determined them, even at the risk of a pecuniary loss, to give the public an opportunity of judging how far this matchless collection is or is not MOST IMPORTANT to the advancement of the Fine Arts in this kingdom. If the majority of the scientific persons in this peculiar department of Art, differ from them, they have only to state, that having been born and educated among the Fine Arts, they themselves cannot but prefer the pencils of Raffaele and Michael Angelo to the arithmetic of Cocker.

S. & A. WOODBURN,

112, *St. Martin's Lane*,

July 1, 1835.

100



Scipion Pinxit.

Daule Sculpsit.

ANTOINE VANDEIK

Né à Anvers, en 1599.

Mort à Londres, en 1641. Agé de 42 Ans.

Paris chez l'Editeur, M. de l'Estampe, quai de l'École, vis-à-vis la Samaritaine à la belle Image. C. P. R.

THE LIFE OF SIR ANTHONY VANDYKE.

Anthony Van Dyke was born at Antwerp in 1599 : his father was a painter on glass, and his mother an embroidress. His first studies in art were made under Van Baelen, a fellow pupil of Rubens, in the School of Adam Van Oort. Having, however, acquired at an early period, a decided taste for the superior talents of Rubens, he entered into the School of the latter in 1615. Here his own previous dispositions and natural taste, soon led to the development of his elegant and creative genius ; and his preeminence and success were in consequence rapid.

For several years he was employed on the pictures executed for Mary de Medicis and the Jesuits' Church, by which he became a rival to his Master both in style and colouring. Under the advice of Rubens, and with his assistance and introductions, he visited Italy in 1620, and studied with an intensity of ardour, at Venice, the splendid works of Titian and Paul Veronese. These sunk deep in his mind, and caused a revolution in his taste and style, which in consequence became more refined, without detracting in any degree from his rich and delightful colouring. But, though enraptured with the brilliant productions of his great examples, his constant employment in portrait painting must have precluded much continued application to history.

His fame spread quickly through all the neighbouring cities, and procured him patrons in Turin, Genoa, and other places of note. In the latter city he remained three years, executing a surprising number of portraits from his incredible facility in rendering likeness, and in catching air and manner : he also painted in Palermo and Milan.

He returned to Antwerp in 1626 ; shortly after which he produced his celebrated pictures,—“ *The Marriage of Saint Catherine*,” “ *The Elevation of the Cross*,” and “ *The Crucifixion between the Thieves* ;” and about this time also, besides numerous portraits of distinguished persons, he painted his admirable *Series of Artists and other celebrated characters*.

Charles I. not being able to retain Rubens in his court, invited Van Dyke to England, who arrived accordingly in 1631, and was most favorably received. The first results of his visit were portraits of the Royal Family; and the King to express his high gratification at the artist's talents, knighted him in 1632, presenting him with his portrait set in diamonds, a valuable gold chain, and a pension of £200. The princely monarch passed much of his time in the painter's studio; bringing him everywhere into notice and employment. Van Dyke was, however, profuse and dissipated; lavish in his expenditure, and splendid in his establishment, which kept him always poor and embarrassed.

His friends saw this with pain; and desirous to improve his affairs and to see him married, by the influence of the Duke of Buckingham he was united to the daughter of Lord Ruthven. Soon after his marriage, he visited Antwerp and Paris, his declining health being the prevailing motive for this excursion. But the journey did not restore him; he returned to England with a shattered constitution, and died at his residence at Blackfriars in 1641, in the 42nd. year of his age, leaving behind him scarcely an equal in the exquisite delineation of portrait in every class and of every character.

This illustrious Artist having died at an early age, his Drawings are of much rarer occurrence than those of Rubens; but the indefatigable exertions and liberality of the late talented possessor, succeeded, nevertheless, in bringing together a finer collection than was ever before made.

The present proprietors have no hesitation in asserting, that no other Cabinet in Europe, whether royal or private, possesses half the number or quality of original Studies by this great Master, that are here described.

A CATALOGUE,

ETC. ETC.

Second Exhibition.

SIR ANTHONY VANDYKE.

1. PORTRAIT OF A LADY—WHOLE LENGTH. Her left hand rests on some object supported by a tressel; perhaps the coffin of an infant. Pen, and Indian ink.

Size, 6 inches by 12 inches. From the Collection of Marquis Vindé.

2. ECCE HOMO—the figure of the Saviour in that subject which he afterwards etched: a spirited drawing, free pen and bistre; perhaps, a study for the picture in the Potsdam Gallery.

Size, 3 $\frac{3}{4}$ inches by 5 inches. From the Collections of J. Hudson and J. Richardson.

3. THE BRAZEN SERPENT—a spirited sketch. The dignity of the Lawgiver, and the eager confidence of the opposite group in the healing power of the serpent, are finely expressed. Free pen, and bistre.

Size, 8 $\frac{1}{4}$ inches by 6 $\frac{1}{2}$ inches. From the Collections of J. Richardson and Barnard.

4. PORTRAIT OF FRANCISCUS FRANCK, JUNR.—an admirable drawing; one of the series of Illustrious Artists, and engraved by Hondius: executed in black chalk.

Size, 7 $\frac{1}{4}$ inches by 9 $\frac{1}{4}$ inches. From the Collection of J. Barnard.

5. PORTRAITS OF THE NASSAU FAMILY—whole lengths: well known by Baron's engraving. The picture is in the Collection of

Earl Cowper. In the Drawings, the heads only are by Van Dyke, the rest by another hand : executed in black chalk, on vellum.

Size, $15\frac{1}{2}$ in. by 18. From the Collection of the Stadtholder, at the House in the Wood, near the Hague.

6. THE MARRIAGE OF ST. CATHERINE—a free sketch, with a reed pen ; finely composed.

Size, $9\frac{3}{8}$ inches by $6\frac{1}{4}$. From the Collection of M. Norblin.

7. SIX STUDIES OF HEADS—of great expression. Free pen.

From the Collections of Mariette and Lempereur.

8. PORTRAIT OF HENRY VAN BAELEN—a beautiful spirited drawing, one of the series of Illustrious Artists : a study for the picture in the Collection of the Duke of Buccleuch. In black chalk.

Size, $7\frac{1}{2}$ inches by 11 inches. From the Collection of B. West, P.R.A.

9. PORTRAIT OF A JESUIT—half-length figure, sitting in a chair. Free pen, bistre.

Size, $19\frac{1}{2}$ inches by 9 inches. From the Collections of T. Houlditch and Barnard.

10. THE ENTOMBMENT OF CHRIST—a spirited sketch. Free pen, with bistre wash.

Size, 6 inches by $8\frac{3}{4}$. From the same Collections.

11. SIX STUDIES OF OLD MEN'S HEADS—each in a circle : free pen ; finely drawn and full of expression.

Size of the sheet, $12\frac{3}{4}$ inches by 9 inches. From the Collections of Mariette and Lempereur.

12. PORTRAIT OF DANIEL MYTENS, PAINTER—an exquisite and spirited Drawing, engraved by Pontius ; one of the series of Illustrious Artists. Black chalk. Superb.

Size, 7 inches by $9\frac{1}{2}$ inches. From the Collection of M. Dargenville.

13. PORTRAIT OF NICHOLAS ROCKOX, in an oval—a most admirable study for the picture formerly in the Hall of Assembly, at Antwerp; exquisitely finished with pen and bistre wash; the face heightened with chalk.

Size, $5\frac{1}{4}$ inches by $7\frac{1}{2}$ inches. From the Collection of Marquis Legoy.

14. THE VIRGIN DISTRIBUTING ROSARIES. She holds in her arms the infant Saviour: on each side is a saint. A very beautiful drawing; executed in oil and water colour.

Size, 7 inches by 10 inches. From the Collection of M. Paignon Dijonval.

15. PETER AND JOHN AT THE GATE OF THE TEMPLE—a very spirited study: pen and bistre.

Size, 11 inches by $8\frac{1}{4}$. From the Collections of R. Houlditch, Richardson, and Lord Spencer.

16. CHRIST CROWNED WITH THORNS—a bold, spirited, and vigorous sketch: free pen, bistre wash, and chalk.

Size, 7 inches by $7\frac{1}{2}$ inches. From the Collection of J. Barnard.

17. PORTRAIT OF CORNELIUS SACHTLEVEN—one of the series of Illustrious Artists, and engraved by Vorsterman, an admirable drawing: in pen, and bistre wash. Full of expression.

Size, 7 inches by 9 inches. From the Collection of M. Mariette.

18. THE ADORATION OF THE SHEPHERDS. On blue paper, in black chalk, heightened with white. Study for the picture in the Collection of the Countess de Grey.

Size, $10\frac{1}{2}$ inches by $16\frac{1}{2}$ inches. From the Collections of Lankrinck, Richardson, & Sir J. Reynolds.

19. PORTRAIT OF SIR THEODORE MAYERNE—Physician to Henry the Fourth of France, and Charles the First and Second,

three-quarter length ; a masterpiece of art and intelligence : the face executed in oil colour, the rest in black chalk. Superb.

Size, $1\frac{3}{4}$ inches by $12\frac{1}{4}$ inches. From the Collection of M. Gruyter, of Amsterdam.

20. THE MARTYRDOM OF SAINT CATHERINE, a most spirited study : in free pen, bistre, and color : of the finest quality.

Size, $11\frac{1}{4}$ inches by $8\frac{1}{4}$ inches. From the Collection of M. de Vos, of Amsterdam.

21. RINALDO AND ARMIDA—a superb grisaille for P. de Jode to engrave from. This is one of the most finished works in this manner executed by Vandyke, in oil color, brown and white, in perfect condition, very capital. With the Print.

Size, $16\frac{1}{4}$ inches by $22\frac{1}{4}$ inches. From the Collection of M. Van Loo, of Amsterdam.

22. PORTRAITS OF CHRISTIAN AND CONSTANTINE HUYGENS—a matchless example of the artist's talent, and executed with surprising truth and effect : in chalk, and bistre wash. Superb.

Size, 8 inches by 11 inches. From the Collection of Lempereur.

23. STUDY FOR THE DRAPERY OF QUEEN HENRIETTA MARIA in the picture at Hampton Court ; in which the Queen is represented seated, and holding in her arms the infant James the Second. On blue paper, in black chalk, heightened with white.

Size, $9\frac{1}{2}$ inches by 15 inches. From the Collections of P. H. Lankrinck, Hudson, & Sir J. Reynolds.

24. PORTRAIT OF THOMAS HOWARD, EARL OF ARUNDEL—the early and generous patron of the arts in England ; he is sitting at a table : one of the master's finest studies—black chalk heightened with white.

Size, $10\frac{3}{4}$ inches by 13. From the Collection of J. Barnard.

25. THE CONSTANCY OF MUTIUS SCÆVOLA—a bold and spirited design. Free pen, of the first quality.

Circular, $8\frac{1}{2}$ inches. From the Collection of Mariette, who exchanged it, with a celebrated amateur of Amsterdam, from whose possession it passed into the Collection of M. Versteegh, and was purchased for Sir Thomas Lawrence from this last Cabinet.

26. ROME TRIUMPHANT—an allegory, —with many figures, captives, &c. Pen, and bistre wash, heightened with white.

Size, $13\frac{5}{8}$ inches by $9\frac{3}{4}$ inches.

27. OUR LORD BUFFETTED AND CROWNED WITH THORNS—a very spirited study. Free pen, and bistre wash.

Size, $7\frac{3}{4}$ inches by 9. From the Collection of J. Hudson and R. Houlditch.

28. PORTRAIT OF JAMES DE CACHIOPIN—an exquisitely spirited drawing; engraved by Vorsterman, in the series of Illustrious Artists: executed in crayon, and bistre wash. Superb.

Size, $7\frac{1}{4}$ inches by 10 inches. From the Collection of Mariette.

29. PORTRAIT OF THE EARL OF ARUNDEL—an exquisite and finished drawing, full of expression; executed in red and black chalk.

Size, $5\frac{1}{4}$ inches by 7 inches. From the Collection of Thos. Dimsdale, Esq.

30. CHRIST BEARING HIS CROSS—a spirited study for the picture exhibited in the Louvre, in 1814: free pen, and bistre, slightly heightened with crayon.

Size, $6\frac{3}{4}$ inches by 8 inches. From the Collection of M. Goll van Falkenstein.

31. NINE STUDIES OF HEADS—of great expression ; 8 in circles, the centre in a square. Free pen.

Size of the sheet, $10\frac{3}{4}$ inches by 13 inches.
From the Collections of Mariette and Lempereur.

32. PORTRAIT OF LUCAS VAN UDEN, PAINTER. A superb drawing, full of the finest expression ; a study for the picture in the Munich Gallery. This is one of the series of Illustrious Artists. Indian ink.

Size, $6\frac{1}{4}$ inches by 9 inches. From the Collection of
Mariette.

33. STUDY—FIRST IDEA, for the PORTRAIT OF CARDINAL BENTIVOGLIO, in the Palazzo Pitti : he is seated in a chair, in meditation, after reading. Bistre.

Size, $10\frac{1}{4}$ inches by $15\frac{1}{2}$ inches. From the Collection of
M. le Chevalier, Vicar of Rome.

34. JUDITH SLAYING HOLOFERNES—a spirited study : free pen, and bistre wash.

Size, $6\frac{1}{4}$ inches by 8 inches. From the Collection of
J. Barnard, Esq.

35. SIX STUDIES OF HEADS—of fine expression ; 4 in circles, 2 in squares. Free pen.

Size of the sheet, 18 inches by $9\frac{3}{4}$ inches. From the Collections
of Mariette and Lempereur.

36. PORTRAIT OF A LADY—three-quarter length : she holds her drapery with her right hand, while her left is placed lightly on a table. Black chalk—highly finished.

Size, $8\frac{3}{4}$ inches by $11\frac{1}{2}$ inches. From the Collection of
Thomas Dimsdale, Esq.

37. PORTRAIT OF ANTHONY TRIESTE, a Counsellor of Ghent, a magnificent drawing : executed on grey paper, in black chalk,

lightened with white. The picture is in the Collection of Sir Abraham Hume.

Size, 14½ inches by 16½. From the Collection of M. Brunet.

38. A BACCHANALIAN SUBJECT—a most spirited design. Free pen, and bistre wash, slightly tinted with color.

*Size, 8¾ inches by 6½ inches. From the Collection of
M. Goll van Falkenstein.*

39. An unknown subject, probably a Catholic Legend. Three monks are seated at a table, one of whom is writing in a book; the two others are in attitudes of surprise, regarding with a stern air two other monks entering the door,—one of whom, with fierce looks, extends his right hand, as in the act of denunciation. Pen, and bistre wash.

*Size, 11¾ inches by 7½ inches. From the Collection of
Thomas Dimsdale, Esq.*

40. PORTRAIT OF HUBERT VANDEN EYNDEN, a sculptor: a beautiful specimen; engraved by Vorsterman, in the series of illustrious artists: in chalk and Indian ink—superb.

*Size, 7¼ inches by 9 inches. From the Collection of
Mariette.*

41. PORTRAIT OF PRINCE CHARLES—whole length, walking. In his left hand he holds his hat, and in his right a stick, on which he rests. Black chalk—highly finished.

*Size, 8 inches by 12¼ inches. From the Collection of
M. Verstegeh.*

42. FIGHTING FOR THE STANDARD—from the Cartoon of LIONARDI DA VINCI. Rubens also copied the same subject. Carefully finished, with pen and Indian ink. Very interesting.

Size, 9 inches by 7 inches. From the Collection of Dijonval.

43. THE MARTYRDOM OF ST. LAWRENCE—a spirited study : free pen, and bistre wash.

Size, 7 inches by $9\frac{1}{2}$ inches. From the Collection of M. Norblin, of Paris:

44. THE CONSTANCY OF MUTIUS SCÆVOLA—a spirited study : tinted.

Size, $13\frac{3}{4}$ inches by $12\frac{1}{2}$ inches. From the Collection of T. Dimsdale, Esq.

45. THE BODY OF THE SAVIOUR SUPPORTED BY TWO ANGELS : another angel kneeling holds the crown of thorns. A splendid and effective drawing of his early time.

Size, $11\frac{1}{2}$ inches by $13\frac{3}{4}$ inches. From the Collection of Marquis Vindé.

46. PART OF THE COMPOSITION FOR THE PICTURE OF THE CHRIST BETRAYED BY NIGHT—a spirited model, on dark paper : black, and white chalk.

Size, $21\frac{1}{4}$ inches by 15 inches. From the Collection of Thomas Dimsdale, Esq.

47. THE CRUCIFIXION. The finished study for the celebrated picture, in the Church of St. Michael, at Ghent. SUPERB.

The Saviour is seen in the act of expiring, while a soldier raises to him the sponge with hyssop, on a spear. Two other soldiers are beside him, on horseback. The Magdalen is embracing the cross, about to kiss the feet of the Saviour, while the Virgin and St. John, whose right hand is on her shoulder, are regarding the dying Redeemer with looks of intense love and adoration. This magnificent drawing is executed in bistre, heightened with white.

Size, $17\frac{1}{4}$ inches by $24\frac{1}{2}$.

A proof before any writing (perhaps unique) of the admirable engraving by Bolswert is added,—in which the Saviour appears, as in the drawing, without the crown of thorns. Also, a lettered impression of the same print, with the address of the first pub-

lisher, Van den Enden, in which the crown of thorns is on the head of the Saviour; but the hand of St. John is erased from the shoulder of the Virgin.

From the Collection of M. Brunet, of Paris.

48. VENUS BEWAILING THE DEATH OF ADONIS. Venus, in a passionate attitude of grief embraces the body, which Cupid endeavours to support: a very bold sketch. Free pen, and bistre, heightened with white.

Size, 6 inches by 8 $\frac{1}{4}$ inches. From the Collection of the Marquis Vindé.

49. PERSEUS AND ANDROMEDA — a capital finished model, slightly tinged with color.

Size, 16 $\frac{1}{4}$ inches by 22 $\frac{1}{4}$ inches. From the Collection of B. West, Esq. P.R.A.

50. PORTRAIT OF JAMES THE 2ND, when an infant, holding a peach with both hands; a lovely and interesting drawing, in red and black chalk.

Size, 12 inches by 15 $\frac{3}{4}$ inches. From the Collection of Sir Joshua Reynolds.

There are several other Drawings by Vandyke in this Collection, which, added to the present Catalogue, would amount in value to above £1500.

The Proprietors, desirous that this Collection should be kept entire, will sell the whole by this great Master for £1000, if purchased according to the will of the late possessor.

Should they not be sold to be kept entire, the price will be £1200.

THE LIFE OF REMBRANDT VAN RYN.

THIS surprising genius, who, like Shakspeare, seems to have arrested the general attention of mankind, was born on the 15th of June, 1606, of humble parentage, near Leyden.

After some attempts at classical education in the College of that city, Rembrandt decided on pursuing the art of Painting as a profession; and having for short periods been under various indifferent Artists, he left them all for a most persevering study from nature, founded on the most extraordinary eye for effect and colour that ever fell to the lot of any individual. In 1630, he established himself in Amsterdam, where he married, and painted most of his finest Pictures.

M. de Piles and some other writers assert that Rembrandt visited Venice about 1635, and cite, as a proof, the three etchings, of heads, described in Bartsch's Catalogue under the Nos. 286, 287, 288; but this is so vague a conclusion, owing to the indistinct character of the words supposed to be '*Venetiis*,' that Bartsch and others who dispute the point are generally considered as correct; however, the singular circumstance of the existence of No 96 in this Catalogue, a copy from the celebrated *Last Supper* of L. da Vinci at Milan, which has, nevertheless, considerable alterations from the divine original, and is dated in the very year cited by De Piles, must be allowed to make the matter at least doubtful; which doubt is almost changed into certainty on seeing the beautiful drawing No. 69 in this Catalogue, which is so decidedly Italian, and evidently from Nature, that it is almost impossible he could have executed it, had he not visited that part of the world.

It is an extraordinary circumstance, that this Artist appears to have incurred the envy and dislike of many of his contemporaries; he is described by Baldinucci and Sandrart as an avaricious, low-minded man, heaping up wealth, and using unfair means to enhance the price of his Etchings; and to crown all, Baldinucci informs us, he was a heretic. That he could not be avaricious is certain, from the fact of his being insolvent and obliged to quit Amsterdam; which is proved from very interesting documents in the possession of the Earl of Aylesford, which shew that his friend Abraham France, whose portrait he etched, was a



J. B. G. Scul. 1750

REMBRANDT-Van-RHĚIN

Peintre et Graveur.

né en 1606, mort à Amsterdam en 1668.

Mijn Heer

Mijn Heer met begroeting is dat ik van me
mijn begrip van hem bevestig, ende dat doort segge
ander ontfanger witten boogwort die niet tawdelyk van
mijn bestelling hlangende, zodat den twisooner volbringe
dat loogent als dat door ~~de~~ Gerechtliche ^{intest} Straffen
werde poogert mij den ontfanger witten boogwort
mijn Voorleiden woontag door of geantwoort. als
dat volbringe altes Heer by Gode die vol by intwistert segt
geeft dat het niet toe poe dat door me wederom der
7000 lgent der by de vol by hantooning der pgeen is ende
by diep avaarstige gekegent is poe bidde ik u mijn
Gode widdige Heer dat mijn vordouwen, nu in den
moest hlangemantit merder op dat ik mijn vol
verleide 1244 guldens ^{nu} moet een moel ontfang
ende inderfale pater de met overhangt dienot ende blydelyk
vriendfchap altyt poeken de neken pefpely met diep
ist dat ik mijn Gode gerechtliche grette, ende vele pte
dat we Gode looch in godeling poudt gijt der
poudt gijt ~~fi~~

ich wou op de binnen den ster in de
prijke barberij

Wende geaffegoneerde
Dienaar Rem brandt

soete

Mijn Heer
Mijn Heer van pte
acht ende Gerechtliche
van pte Hoogst
in der pte
port

freuen ist das ich den

), auch das dort liegt

beantwortet die ich tadelnd

), das die in trüben Wolken

ver ~~zu~~ gewöhnlich Schreien

in auffanger wachen begehrt

= Dornen an Antwortwort, als

by Jahr die sich in trüben

das das Jahr in trüben

in trüben

in trüben

sort of trustee to his estate ; that his property was sold by auction, and the produce paid over (after satisfying the claims on him) to his son Titus. No doubt can exist on this point, as his Lordship possesses the printed catalogue of the sale of the artist's effects, and also the notice which was printed for the announcement of sale.

The proprietors of the LAWRENCE GALLERY are in possession of a curious letter which they have had executed in lithography for the present catalogue—a letter from Rembrandt to M. Van Zuylichem : it would not be candid, did they not state, that when first this curious document was shewn to them, they had some doubts of its authenticity, which doubts, however, are removed, from enquiries made, and also comparison with two letters now in Holland also written by this artist.

It is uncertain what became of him after his bankruptcy, or where he died. A search has been made among the burials at Amsterdam until the year 1674, but his name does not occur : probably Baldinucci is correct in stating that he died at Stockholm in 1670. On this point the most scrupulous enquiry is now being made, by the desire of the proprietors of this Gallery, and should they obtain any satisfactory information, it shall be noticed in a future Catalogue.

It would be impossible in the space of this brief account to enter into a discussion of his merit ; however, the proprietors of the Lawrence Gallery cannot help asserting that no collection existing can approach this exhibition of his talents ; and they also beg to observe that the drawings from the collections of De Vos and Goll van Falkenstein were purchased since the death of Sir Thomas Lawrence, and added to the collection in consequence of their importance, and also in pursuance of some commissions which Sir Thomas Lawrence had previously given, in case these fine collections should ever be sold.

REMBRANDT VAN RYN.

51. JESUS WITH MARY AND MARTHA. Our Lord is seated, with Mary beside him, while Martha, in the foreground, reproves Mary's inattention to household affairs: Our Saviour, pointing to the latter, is making his remarkable reply. Very spirited sketch; free pen.

Size, $7\frac{7}{8}$ inches by 6. From the Collection of M. Zoomer.

52. LANDSCAPE VIEW NEAR THE RHINE. In the foreground to the right are cottages, near a piece of water; and in the middle ground clumps of trees, behind which is seen a range of high mountains. A beautiful drawing. Free pen, and bistre, heightened with white.

Size, $6\frac{1}{2}$ in. by $4\frac{1}{4}$ inches. From the Collection of Lord Hampden.

53. STUDY OF A COUCHANT LION—an exquisite drawing; full of truth. Free pen, and bistre wash.

Size, 8 inches by $5\frac{1}{2}$. From the Collection of the Baron Denon.

54. FOUR TURKS SEATED UNDER A TREE, taking coffee. In the background is a conical mountain. This is probably a copy from an eastern drawing; but all the characters are admirably expressed. Free pen, and Indian ink. Engraved by J. Rogers.

Size 5 inches by $7\frac{3}{4}$. From the Collection of T. Dimsdale, Esq.

55. NATHAN REPROVING DAVID. The expression of both the characters is most admirable. Free pen, and bistre.

Size, 10 inches by $7\frac{1}{4}$. From the Collection of Mr. Richardson.

56. LANDSCAPE—A view in Holland in Winter; an open country, intersected by a canal: in the centre, cottages and leafless trees. Free pen, and Indian ink. Of the first quality.

Size, $7\frac{1}{2}$ inches by 3 inches. From the Collection of M. Goll Van Falkenstein.

57. LANDSCAPE—Cottages seen between high trees; on the left a wall or inclosure, with an archway. Free pen, and bistre.

Size, $7\frac{1}{4}$ inches, by 5 inches. From the Collection of J. Barnard.

58. LANDSCAPE—VIEW ON THE RIVER AT AMSTERDAM. On the right bank a village, with a church; two small vessels are sailing, and a boat is making towards the left bank: a drawing of surprising truth and effect.

Size, $6\frac{3}{4}$ inches by 4. From the Collection of M. Goll Van Falkenstein.

59. ESAU SELLING HIS BIRTHRIGHT FOR A MESS OF POTTAGE—a very spirited sketch. Free pen.

Size, $6\frac{1}{4}$ inches by $6\frac{1}{2}$. From the Collection of T. Dimsdale, Esq.

60. A YOUNG GIRL LEANING OVER A GATE—she wears a very broad-brimmed Dutch hat, and round her neck is a scarf, which she has twisted round her left arm. The light falls full on the right cheek, and the expression is admirable. This is one of the most finished of the Artist's drawings. Pen, and bistre wash, and tinted: equal to any painting for force of effect. CAPITAL.

Size, $7\frac{1}{2}$ inches by $9\frac{1}{4}$. From the Collection of Ploos van Amstel, in whose series of imitations it is deceptively copied.

61. LANDSCAPE—in the foreground to the right, a mill on the bank of a canal, behind it a mansion; on the left, a man is seen dragging a boat. Free pen, and bistre: admirable.

Size, $8\frac{1}{4}$ inches by $5\frac{1}{2}$.

62. AN OLD MAN, SEATED IN AN EASY CHAIR—behind appears his wife, leaning on the top of the chair: full of character and expression, of the first quality.

Size, $6\frac{1}{2}$ inches by $7\frac{1}{4}$. From the Collection of T. Dimsdale, Esq.

63. JUDAS RETURNING THE THIRTY PIECES OF SILVER. The high priest is seated under a canopy in the centre; on his left is a scribe at a table. Judas is kneeling in front, opposite to the table, wringing his hands in despair; close beside him, on the ground, is a purse; and near are several Jews seated, one of whom appears to taunt him: slightly sketched.

Size, 11 inches by $7\frac{1}{4}$. From the Collection of Zoomer, of Amsterdam.

64. A FARM-HOUSE, surrounded by trees: admirably drawn with a reed pen, on tinted paper, producing a fine effect.

Size, $10\frac{3}{4}$ inches by $6\frac{3}{4}$ inches. From the Collection of Zoomer, of Amsterdam.

65. JACOB LAMENTING THE SUPPOSED DEATH OF JOSEPH.—The disposition of the group is very similar to Rembrandt's etching of the same subject. Jacob is seated near the door of his house, lifting his hands, and reclining his head in an abandonment of grief at the coat of his son, displayed to him by Simeon who is kneeling. Levi stands beside him holding a staff; in the background is a well: a very spirited and effective drawing. Free pen, and bistre wash.

Size, 11 inches by $8\frac{1}{4}$ inches.

66. AN OLD MAN SEATED IN A CHAIR—his hands are placed together; an admirable study. Free pen, and bistre.

Size, $3\frac{1}{4}$ inches by $4\frac{1}{2}$. From the Collection of T. Dimsdale, Esq.

67. ADORATION OF THE SHEPHERDS—similar in composition

to No. 79 ; but of bolder effect in the chiaro'scuro : free pen, and bistre wash.

*Size, 9½ inches by 9¼ inches. From the Collection of
B. West, P.R.A.*

68. STUDY of a female, seen from behind : her left hand rests on a table :—admirably treated. Free pen, and bistre.

*Size, 6 inches by 10½. From the Collections of J. Richardson
and B. West, P.R.A.*

69. VIEW OF A TOWN ON A PROMONTORY. A group of elevated and castellated buildings forming the centre ; the town shelves down to the left. In the foreground, a broad causeway leads to the buildings : drawn with magical and Titianesque effect. Free pen, and bistre wash, the sky and water tinted. SUPERB.

*Size 11¾ inches by 5¼. From the Collection of
T. Dimsdale, Esq.*

70. THE WOMAN TAKEN IN ADULTERY.—Our Lord is standing near a pillar of the Temple. Before him, near the base of the pillar, on the pavement, which is a step less, and elevated, kneels the female, her hands raised towards the Saviour, in an imploring attitude,—while immediately behind her, a Jew, with his right hand extended, and his left pointing to the woman, is accusing her. Various spectators are regarding the scene with eager interest. Other Jews are in the background, between two of whom, a head, with the marked features of Rembrandt, may be discerned. The light falls magically on the principal group : the whole composition is of masterly arrangement, and the chiaro'scuro of admirable effect. This drawing, which is perhaps the most finished and perfect ever executed by the master, is a study for the celebrated picture in the National Gallery. Free pen, and bistre wash, slightly tinged. SUPERB.

*Size, 11 inches by 7½ inches. From the Collection of
M. De Vos, of Amsterdam.*

71. **LANDSCAPE**—a large cottage and outbuildings, with high trees ; a very bold and spirited drawing, signed, and dated 1649. Free pen, and bistre wash.

Size, $17\frac{3}{4}$ inches by $11\frac{1}{2}$ inches. From the Collection of B. West, P.R.A.

72. **PORTRAIT OF REMBRANDT**, seated at a table, on which his left hand rests : his dress is open at the neck, and his head is uncovered. Indian ink, heightened with white.

Size, $5\frac{1}{4}$ inches by 6. From the Collection of M. Goll Van Falkenstein. The resemblance of this Portrait to that of Sir Joshua Reynolds is remarkable.

73. **AN INTERIOR**. An old woman is seen cooking at a low fire-place, while a younger woman and two children are looking on. Full of effect—the chiaro'scuro superb : of the first quality.

Size, 12 inches by $7\frac{1}{2}$. From the Collections of the Marquis Vindé, and Thomas Dimsdale, Esq.

74. **A YOUNG FEMALE AT A WINDOW**—her right hand is extended along the sill, while her left arm leans upon it supporting her head, in an admirable position of thought. Free pen, and bistre. Capital.

Size, $7\frac{1}{2}$ in. by $9\frac{1}{2}$ in. From the Collection of M. Vindé.

75. **LANDSCAPE**—View of a high road, along the shore of a river—cottages and wood to the right ; on the river are seen a sailing boat, and a barge drawn by one horse. Free pen, and bistre. Capital—some verses by de Kōning are on the back of the Drawing.

Size, $10\frac{1}{2}$ inches by $5\frac{3}{4}$. From the Collection of M. Goll Van Falkenstein.

76. **THE PARABLE OF THE WIDOW'S MITE**. In this admirable study, one of the finest and most effective compositions of the master, the chief Pharisee is seated in the centre of the subject,

which represents the temple. The Saviour is standing near, enforcing the parable, and pointing to the widow, who is seen in shadow on the right, under the arches of the building, depositing her mite in the treasury urn; the chiaro'scuro of the receding architecture is admirable. It is remarkable, that the head of the seated figure in the first thought was averted from our Lord, which Rembrandt considering as indecorous, had retouched the figure, and drawn another head to it, in the attitude of attention to our Lord's discourse, without having erased the averted head. Pen, and bistre wash. Superb.

Size, $12\frac{1}{4}$ by 8. From the Collection of M. de Vos.

77. OUR LORD BETRAYED. The Redeemer is seen standing under a large tree; Judas approaches to kiss him, and appears in the act of saying "Hail Master." A lantern, from which the whole light on the subject proceeds, is held opposite to our Saviour's countenance by a Jew; others appear following with weapons and lanterns: in the background is seen the garden entrance. The effect of the light and shade is truly astonishing, and the relative expression of the two principal figures admirable. Pen, and bistre. Capital.

Size, 11 inches by $1\frac{1}{2}$. From the Collection of M. Goll Van Falkenstein.

78. PORTRAIT OF THE MOTHER OF REMBRANDT. She is seated meditating after reading; both her hands are placed on an open book. Free pen, and bistre wash. Engraved in Mr. Rogers' imitations of Original Drawings.

Size, $4\frac{1}{4}$ inches by 5 inches. From the Collection of B. West, P. R. A.

79. THE ADORATION OF THE SHEPHERDS—an admirable example of chiaro'scuro. Free pen, and bistre wash, heightened with white.

Size, $9\frac{1}{2}$ inches by 8 inches. From the Collection of Thomas Dimsdale, Esq.

80. CHRIST AMONG THE DOCTORS. The chief doctor is seated in a posture of attention to our Saviour, who is sitting near him in the act of expounding some point of doctrine: many Jews are standing or sitting near. A fine spirited study: free pen, and bistre wash.

*Size, $9\frac{3}{4}$ inches by $6\frac{7}{8}$. From the Collection of
W. Y. Ottley, Esq.*

81. LANDSCAPE—an open country, with a group of cows in the middle ground, two of which are being milked: a very spirited and pleasing drawing. Free pen, and bistre—very fine.

*Size, $20\frac{1}{4}$ inches by $10\frac{1}{2}$. From the Collection of
Lady Bentinck.*

82. VIEW IN THE CITY OF DORT. In the centre runs a canal between buildings; that on the left is richly ornamented. A bridge of three arches crosses the canal, and connects the buildings. This is a beautiful example. Bistre, and Indian ink.

*$7\frac{1}{2}$ inches by $5\frac{3}{4}$. From the Collection of
T. Dimsdale, Esq.*

83. STUDIES OF NINE HEADS OF OLD MEN AND WOMEN—on one sheet; very spirited and expressive. Free pen.

*Size of the sheet, $7\frac{1}{4}$ inches by 7. From the Collection of
W. Y. Ottley, Esq.*

84. FIGURE OF A LADY—whole length, walking, her left hand holding her dress; she wears a long veil, and a rosary. This figure is, for Rembrandt, unusually elegant. Pen, and bistre wash.

*Size, $5\frac{1}{4}$ inches by $7\frac{1}{4}$. From the Collections of
Houlditch and Richardson.*

85. PORTRAIT OF RENIER ANSLO, Anabaptist Minister—whole length. He is seated in a chair, on the arm of which his right hand rests, while his left hand is raised, and his head turned, in the attitude of speaking: near him is a table, with an open book.

This is one of the most exquisite and finished of the Master's drawings. His admirable etching of this character is well-known: the print, however, varies much in the composition. Free pen, Indian ink, and bistre wash, heightened with white. Dated 1640. SUPERB.

*Size, 8 inches by 10. From the Collection of
M. Goll Van Falkenstein.*

86. THE ANNUNCIATION. The Virgin is seated under an arch, near an open window; the angel is seen to the right, the sudden appearance of whom, and the heavenly light, causes the Virgin to shrink; her basket with work, has fallen to the ground.

This interesting drawing has been originally executed by one of the scholars of Rembrandt, probably Eckhout, and has been corrected in many parts by the masterly hand of Rembrandt, which is particularly remarkable in the angel, which he has considerably altered.

*Size, 9½ inches by 7 inches. From the Collections of
J. Hudson and Sir Joshua Reynolds.*

87. LANDSCAPE—an open country, with a distant view of Haerlem. Lightly touched; free pen, and bistre. Admirable.

*Size, 6 inches by 3½. From the Collection of
M. Goll Van Falkenstein.*

88. LANDSCAPE—a wood, with cross roads, in every direction. The stem of a tree, with one branch, is to the right: a drawing full of fine effect. Free pen, and bistre wash, heightened with white.

*Arched, size, 7½ inches by 4¼. From the Collection of
M. Zoomer.*

89. THE GOOD SAMARITAN. The patient is extended in bed: a female is near the head of the bed, while the Samaritan, in leaving the apartment, is explaining to one near him his orders. Free pen, and bistre—very fine.

*Size, 9 inches by 5¾. From the Collection of
T. Dimsdale, Esq.*

100. AN ALLEGORICAL SUBJECT—THE MISFORTUNES OF APELLES—described by Lucian. — Apelles was accused by Antiphelus, a painter, who envied him, to Ptolemy, of having conspired against him. The king, enraged, was about to put him to death: one of the real conspirators compassionating him, undeceived the king, who, repenting his own credulity, gave Apelles 100 talents, and presented to him his accuser as a slave. Andrea Mantegna made a drawing of this subject. The king is seated on the left; the two figures near him are *Mistrust* and *Ignorance*. The first figure facing him is *Envy*, conducting *Calumny*, who holds in one hand a burning torch, and with the other is dragging *Innocence* by the hair; *Deceit* follows, crowding on her, *Villany* pushing her on, and *Penitence* and *Truth* bring up the rear.

The drawing by Mantegna was in the collection of Mr. Van der Schelling, of Amsterdam, and was brought into England by Mr. Gautier about 1718. Rembrandt saw this drawing while in Holland, and made an exact copy of it. The drawing by Mantegna, and the copy by Rembrandt, were in Mr. Barnard's possession in 1771, who, on the back of the original, has noticed these curious facts. They were afterwards separated, and are here again united.

Size, 17½ inches by 8.

From the Collections of J. Richardson, Esq., A. Pond, Esq., J. Barnard, Esq., and B. West, P.R.A.

Of the works of this great Artist, this Collection is very rich, those described in this Catalogue being only one half the number which it contains. Consequently the value of them, according to the present rate at which the works of this Master are held, would amount to a very considerable sum.

However, the Proprietors of the LAWRENCE GALLERY having resolved to be regulated in their values of the Collection according to the merits of each Artist, without attention to what has hitherto ruled the price of works of Art, (i. e. fashion) have valued the whole at £2000; and will sell them, if kept entire, for £1500.